

48th Year

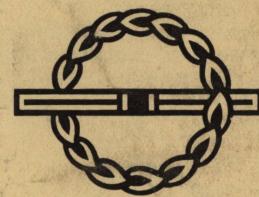
JULY 1929

No. 4

PERRY'S MUSICAL MAGAZINE



"THE FIRST RENDEZVOUS"



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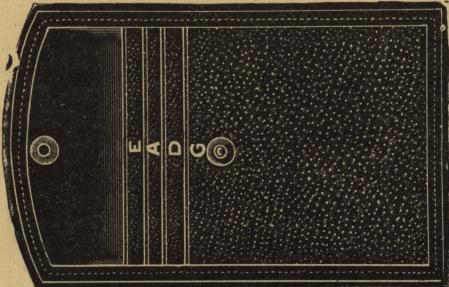
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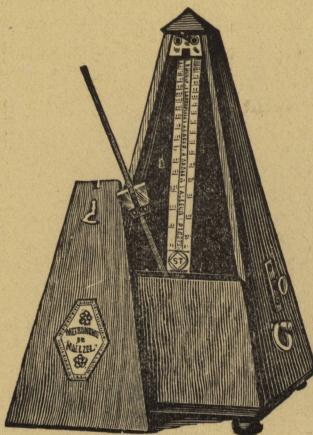
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PERRY'S · MUSICAL · MAGAZINE

48th YEAR

SEDALIA, MO., JULY 1929

NUMBER 4

Perry's Musical Magazine.

Issued Monthly on the 1st of Each Month.

A. W. PERRY'S SONS, Publishers.

Entered as Second Class matter, at the Post Office at Sedalia, Mo., under the act March 3, 1879.

Change of address should reach this office before the 10th of the month.

Where change of address is desired, the old and new address should be mentioned.

Subscriptions may commence with any month desired.

LIVES OF GREAT PIANISTS.

GEORGE FREDERICK HANDEL

(Continued From Last Month.)

The Italian cantatas of Handel are likewise to be regarded as a less important branch, or even a component part of his operas, just as the chamber duets, anthems and similar compositions belong in the domain of his oratorios. For a brief survey of his works, it is therefore sufficient to confine ourselves to the opera and the oratorio. The opinion has been widespread and prevails even in our day, that so long as Handel occupied himself with the opera, he was obstinately pursuing the wrong path, which he only abandoned after many bitter experiences, in order henceforth to devote himself to the oratorio, for which nature had intended him. For it has always been considered one of the most marked characteristics of genius that it discovers the right way unconsciously, as it were, and impelled by inward necessity. According to this, Handel, with his forty operas, would have mistaken his true bent during the best forty years of his life. The opinion rests, however, upon the theory of an antithesis between the opera and the oratorio, which has never existed. During the hundred years preceding Handel's time, the two forms of art, simultaneous in origin, kept equal pace in their development. Through the changes wrought in the opera in the middle of the seventeenth century at Venice, and from the end of that period at Naples, solo song attained almost complete supremacy in that field, while in the oratorio there was still room for the chorus. The extraordinary pleasure derived from solo-singing is shown by the effort made to express the individual personality in music, and the opportunity of doing this is what attracted Handel to the opera. If we regard the poetic compositions employed by him in the light of their dramatic value, their delineation of character, the systematic management and increasing intensity of the action, they are not, for the most part, calculated to excite a profound interest. They are after the manner of all op-

eratic poems in Italy in 1700, and generally derive their material from ancient history or from mythological lore. But the poets certainly show skill in so arranging their incidents that the personages concerned find opportunity to give utterance to their feelings. The portrayal of character, by means of music, was, then, the object in view. This Handel wished to accomplish in his operas, and, within the limits which he prescribed for himself, he was entirely successful. Not psychological progress, but psychological conditions were what he wished to represent in his arias, and the progress of the action lies always outside of the principal musical themes. That this was intentional with him, and also with the Italians of his time, is proved most clearly by the form of solo-song almost exclusively employed. The aria, as fashioned by Alessandro Scarlatti, is only adapted to a feeling which indeed arises above its original state, but soon returns to it. The recurrence of the first part at the end, after a weakly contrasting middle portion, is the image of a self centered exclusiveness. The direct opposite of this form is that in which a slow movement is followed by a more rapid one, so that the feeling passes from rest to motion, from contemplation to activity. This is certainly the dramatic form, and therefore Handel's opera music is not dramatic in a narrow sense. But no one will attempt to deny that his style has also its artistic justification and is sure of producing great effects whenever the hearer concentrates his attention upon the characteristic picture presented, rather than upon the suspense resulting from an uninterrupted continuous action. With inexhaustible inventive power, Handel has drawn such pictures in his operas. No reproach is less deserved than that he has acquired a stereotyped manner and turns out all his productions as if they were cast in a mould. Whenever the same forms and turns recur in his works, they express exactly what is demanded by the situation and is necessary for the accomplishing of a powerful effect. For the rest, he seizes every problem firmly and repeats himself as little as the circumstances of our lives are exactly repeated, even if they sometimes seem to show a general resemblance. His work, to be sure, lies almost wholly in the province of simple sensations—complicated, romantic, psychological conditions are out of his sphere. So-called ensemble movements, in which different persons with strongly contrasting emotions confront each other, whose utterances it has become one of the most interesting tasks of the latter opera-composers to weave together upon the ground of a certain universal sympathy, are of comparatively rare occurrence in his compositions. Just as little does he concern himself to give expression to a mood which proceeds from

a single scene, considered as such. The instrumental accompaniment, which finds herein one of its heaviest tasks, is always extremely simple and restrained. Everything really essential finds utterance through the singer. Singers of the highest order are therefore demanded by these operas, those who have not only command of the most highly perfected technique of their art, but whose creative mind enables them to become thoroughly imbued with the spirit of a piece of music. He lived in a time when the art of song on every side was in a condition of the highest cultivation, and it was under such influences that he was able to create those perfect specimens of characteristic and artistic song, found in almost superabundant measure in his operas. Because in our time this art has been lost, the beauty of Handel's opera arias remains for the most part concealed from us, but that another change will one day take place there is no doubt. An immediate revolution, to be sure, is not to be expected. Music has fallen by degrees from that lofty height, and only by degrees can she again attain unto it. What the operas of Handel will then signify to the world cannot today be even approximately estimated.

(To be continued.)

ORIGIN OF PIANOS.

A few weeks ago a paragraph went the round of the press stating that for £1,200 a well-known American multi-millionaire had secured the first piano ever made, constructed by an Italian in 1706, and exhibited at the St. Louis Exposition. This points to the instrument in question claiming to be the first made by Bartolomeo Cristofali of Padua, the acknowledged inventor of the pianoforte, though the date is generally given as 1710. If the report be true, then this interesting relic must have been discovered comparatively recently, for nothing seems to be known of the career of Cristofali, and but for the account of his invention, published in 1711, his name would hardly have been remembered.

How came the piano to be invented? The clavichord was one of the first stringed instruments to which the keyboard was attached, says the London Globe. The instrument, which was very popular in the fifteenth centuries, was something in the shape of a small square piano, without frame or legs. The strings of the clavichord were of brass, and its action was simply a piece of brass pin wire, which was placed vertically at a point where it could be pressed against its proper string. The pin could be held against the string as long as required by the firm pressure of the finger.

When the defects inherent in the construction of the clavichord were discovered, a plan was devised of twitching the strings

with small pieces of crowquill, affixed to minute springs adjusted in the upper part of small pieces of wood, termed "jacks." By the stroke of the finger the quill was forced past the string, its own elasticity giving way, and remained above the string

as long as the finger was pressed on the key, giving the string liberty to sound. When the finger was removed the quill returned to its place, and a strip of cloth attached to each side of the "jack" had the effect of a damper in stopping the vibration. This new invention applied to two instruments—the virginal, the chest of which was rectangular, and the spinnet, which had the form of a harp laid in a horizontal position. It is said the virginal was so called because played upon chiefly by young ladies.

Both virginals and spinnets continued in much vogue till the middle of the seventeenth century. The instrument which accompanies Miss Neilson in her song in the first act of "The Scarlet Pimpernel" is a spinnet by Hitchcock of London, and dates from 1643. Next the harpsichord was invented. This was, in fact, only a large-sized spinnet, with one improvement. In the virginal and spinnet there was but one string for each tone. Another string was added to the harpsichord, thereby increasing the volume of sound and variety of effects. The English makers were never rivalled in the manufacture of harpsichords, the form of which was precisely the same as a grand pianoforte. At length the idea arose that by causing the key to strike the string instead of pulling it the tone might be considerably improved, and the general capabilities of the instrument otherwise extended.

The tones of the clavichord, virginal, spinnet, and harpsichord were feeble, soft, melancholy, and better suited to the student and composer than any purpose of social amusement. The striking contrivance opened an entirely new field to the player by giving him the power of expression in addition to that of execution, for, by varying the touch, a greater or less degree of force could be given to the blows on the string. This was the great feature of the new invention, and gave to the improved instrument the name of pianoforte or fortepiano.

The merit of the invention has been ascribed by turns to the Italian, French, German, and English. The Italians claim it for Cristofali, whose claim has long been universally admitted. In May, 1876, Cristofali had a monument erected to him in the Church of Santa Croce, Florence, the inscription describing him as "True Inventor of the Pianoforte." The French claim the invention for Marius, who submitted two instruments to the Academie des Sciences in February, 1716.

In England the invention of the piano is attributed to Father Wood, an English monk at Rome, who manufactured one in 1711 and sold it to Samuel Crisp, the author of "Virginia," from whom it was purchased by Fulke Greville.

However, the first authentic notice of the instrument discovered is the occasion of a visit of John Sebastian Bach to Frederick

the Great in 1747. The Prussian monarch had been so much pleased with certain "fortepianos," manufactured by a Freyburg maker, that he bought them all up, to the number of fifteen, and placed them in different rooms at the palace.

Bach was invited to try the instruments; but he expressed his preference for the clavichord, from which, whenever he had a long note to express, he could produce a cry of sorrow and complaint. Greville must have acquired Father Wood's instrument about the year 1760. That famous exquisite and athlete invited fashionable London to inspect his acquisition, which became known to all the dilettanti as "Mr. Greville's pianoforte." The earliest public notice of the piano in London was at Covent Garden Theatre May 16, 1767: "End of act I. ('The Beggars' Opera'), Miss Brickler will sing her favorite song from 'Judith,' accompanied by Mr. Dibdin on a new instrument, called the Piano-Forte." Although the superiority of the piano over the harpsichord, the tone of which was aptly described as "a kind of scratch with a sound at the end of it," soon became apparent, it was some time before the piano was successful. The resources of the new instrument were not understood, and the English harpsichord makers did not take kindly to it. Toward the close of the eighteenth century, however, a great influx of German makers, including a party of twelve in one company, who were known as the "Twelve Apostles," gave a great impetus to the business, and succeeded in popularizing the instrument. From that period it only remained for later manufacturers to perfect the action. It is a curious fact that many great compositions which now afford useful exercises for the piano, such as the suites of Handel, were written before it was in existence.—Metronome.

THE IMPORTANCE OF FINGER TRAINING.

In this hasty and strenuous age when all teachers are bent upon offering methods which shall produce the maximum of technic in the minimum of time, when shortcuts are taught before the fundamental qualities are thoroughly grounded in the pupil, it becomes doubly necessary to emphasize more strongly than ever the correct attitude.

All teachers know that the "pressure-touch," the "triceps-touch" and all the various names by which the weight of the arm is added to reinforce the action of fingers, is an indispensable element of modern technical training. Nevertheless in their eagerness to put their pupils abreast of the progress which pedagogic systems of the present have brought about, they are too often inclined to overlook the fact that no modern "inventions" can detract in the slightest from the value of plain and simple finger training. The cultivation of absolute independence of the fingers, a sure command over all the nuances from the faintest pianissimo to the strongest forte, the delicacies

of staccato and all the dynamic degrees of accent must be thoroughly and completely trained in the fingers by their own weight

and power before these valuable adjuncts can be attempted at all. Moreover, when these are employed it must be with a distinct recognition that they are, so to speak, the luxuries of technic rather than everyday fare.

In that all-important branch of piano playing, tone production, the same attention must be paid to the careful insistence on obtaining all degrees of tone color, with the fingers alone as the only true preparation for the ultimate use of forearm and upperarm. There is no limitation implied in such elementary restriction. Indeed, a long and persistent effort to build up the elementary side of tone production is only paving the way for a discriminating and intelligent use of the various muscular factors employed. The range of tone-color is not only broader, but far more subtle in the variety and differentiation of possible effect.

As a matter of practical assistance the teacher would do well to give the pupil works by the older masters, such as sonatas by Haydn and Mozart, the small preludes and inventions of Bach, and even the short pieces of Mendelssohn and Schumann, to illustrate the manner in which the simple finger touch may be best employed. In Mendelssohn, and more particularly in Schumann, the element of the romantic influence lays more stress on variety in tone-color, and for this reason the work of these composers may form a convenient stepping stone to such masters as Chopin, Grieg, Liszt and others, where the proper variety of color becomes an absolute essential.

In the same way, teachers should not consider that by confining their pupils to straightforward finger training they are in any way limiting their attainment to the more brilliant modern school of piano playing. In the playing of such virtuosos as Paderewski, Harold Bauer, Johef Hofmann, Gabrilowitsch, Alexander Siloti, Raoul Pugno, Ferrucio Busoni and others, this elemental fact of the absolute efficiency in simple finger technic has been the most obvious and final observation, in spite of whatever remarkable artistic qualities these pianists have possessed. Interpretation, velocity, range of tonal effect, and all ultra modern feats of piano playing rely, for their actual basis, on this simple virtue—thorough command over the fingers. It may seem unnecessary to point out this truth, or to reiterate this warning to teachers, were it not that experience amply justifies it. Over and over again one meets with pupils who have had a certain amount of finger training, but who are innocent of any certainty or discrimination in the way in which they apply it. They often cannot play a finger passage without using the weight of the arms to help out the weakness of the fingers. Thus unconsciously their muscles attempt to eke out the insufficiency of their finger training, when the pupils themselves are ignorant of the failure as well as of its underlying cause.

The only practical remedy is for the teacher to familiarize the pupil with the physiological side of piano playing, to instruct them as to the muscles of the fingers

and arms and see that the lessons are thoroughly understood. Without this comprehension of the muscles involved in playing, it is hopeless to expect the pupil to go to work on the right basis, or, which is far more necessary, to correct his own experiments when practicing at home. When at last the pupil has acquired definite and conscious muscular control without rigidity, then and only then, can finger training even be begun, much less continued without direct and lasting injury to his technical future.

Indeed it can be only after decided proficiency in simple finger work has been obtained, that the more advanced touches can be attempted, and then only with extreme caution. Then the teacher must be on the lookout for "relapses" into the habit of playing continually with the weight of the arm. This trick is so easy as to be almost unconscious, and it is just here that constant supervision must be exercised to keep it in reserve until required. With the free use of patience and encouragement, however, the pupil can usually be aroused into taking an interest to preserve his control over the plain finger touch and to prevent the encroachment of the arm touch until his progress and self-command warrant it.

In connection with this problem of learning thoroughly the simple finger stroke, it is well to remind the teacher that no time spent in assuring the solidity of technical foundation is ever wasted. It is wellnigh impossible to lay such a fundamental basis too thoroughly. The good thus obtained will always remain to the credit of the pupil. It is like the five dollar gold piece that is deposited in a bank for a child, which doubles and triples itself before the child grows up. On the other hand it is so very seldom that sufficient care is given to the first early training. Unfortunately these omissions can seldom, if ever, be made up, and then only by heroic exertions on the part of the victim.

Thorough and solid early training has been a most important factor of the world's port of concentration upon the essence of technic—in the past, today and in the future—consists in attention to simple finger work of today should realize that the vital importance of pianists. On this account the teaching-training.

IRISH MUSIC.

Irish music is thus eulogized by Dr. Ernest Walker in his recent "History of Music in England:"

"Few musicians have been found to question the assertion that Irish folk music is, on the whole, the finest that exists; it ranges with wonderful ease over the whole gamut of human emotion from the cradle to the battlefield, and is unsurpassed in poetical and artistic charm. If musical composition meant nothing more than tunes sixteen bars long, Ireland could claim some of the very greatest composers that have ever lived; for in their miniature form the best Irish folk tunes are gems of absolutely flawless lustre, and though, of course, some of the more relatively indistinctive, it is very

rare to meet with one entirely lacking in character. Of late years the publication of numerous collections of arrangements by Stanford and others, and of the huge mass of melodies transcribed in the middle of the last century by Petrie, has attracted special attention to his field; and there is no branch of folk music which has been investigated with more artistic thoroughness. Nearly all Irish tunes show a peculiar sensitiveness of feeling; it is true that frequently they do not seem emotionally to fit the words with which they were in their earliest days connected, but as mere successions of notes without words of any kind they are full of a subtle vitality which can give delicate and distinctive sparkle to more or less humorous dance measures of no particular melodic loftiness, and also rise to such strains as "It is Not the Tear," a wonderful example of what can be crowded into a restricted structural scheme, or "If All the Sea Were Ink," a magnificently majestic and solemn march to which Moore's "Lay His Sword by His Side" is exactly suited. After all, for sheer beauty of melody, the works of Mozart, Schubert, and the Irish folk composers form a triad that is unchallenged in the whole range of art; deeper tunes have been written by still greater men, but these particular inspirations show a flawless spontaneity of utterance, an instinctive feeling for loveliness and dignity of phrase as such, that we do not find elsewhere in anything like the same profusion."

A SLIDING SCALE OF FEES.

In one of Freytag's novels the newly elected schoolmaster is considering the question of giving some of the older boys additional private instruction in Latin. He is promised extra payment, but he says: "The money cuts no figure with me. I will take the boys—but only on my own terms."

"What are they?" he is asked.

"First—that I shall take them only on trial; second—that at the end of the first quarter I shall myself have the right to determine how much I shall have for my work. The stupid ones shall pay double and those who give me pleasure by their progress shall pay less, for I have trouble and vexation with poor scholars."

This sentiment will appeal to all teachers. It reminds one of the decision of Quintilian, the great Roman rhetorician, who, in one of his "Institutions of Oratory," thus introduced Timothais, a celebrated flute player, and a contemporary of Alexander of Macedon:

"Many believe that children do not require a teacher of great merit for their first lessons, but for a time they can study with profit under inferior instructors. I believe, on the contrary, that it is better to begin at once with the best instruction possible. Nothing is so difficult as to uproot faults that have been contracted under inexperienced teachers. A double burden falls upon their successors, for it is harder and more necessary to forget than to learn anew from the beginning. Therefore shall Timothais, a noted flute player, have twice as

much for teaching those who have studied under other teachers as for those who begin entirely new in the art?"

These words may be commended to parents who are choosing music teachers for their children.

WHEN DIFFERENT PUPILS MAKE THE SAME MISTAKES.

A rather novel way for challenging attention is suggested by the following excerpt from Dr. Fisher's work on Psychology for Music Teachers. After pointing out the fact that nineteen out of twenty pupils of equal ability will make the same mistake in reading a piece of music for the first time, he goes on to say:

"If a teacher is in the habit of using a particular book of studies, he can, on turning to any page, point out the place where the next pupil who takes that particular page will go wrong. That this assertion is not a reflection upon any particular teacher, or class of teachers, is obvious from the fact that it is deducted from long experience of large boarding schools for girls. Here the pupils come from all parts of the country, where they have been instructed by all kinds of teachers. Yet the result is almost invariably the same."

"In teaching Raff's Abends, not a particularly difficult piece, the writer has frequently said, pointing to the middle part of the piece. 'You will make at least eight mistakes before you reach the change of signature. I will count them to myself as you play them and point them out to you.' The girl may possibly ask, 'Do you know which mistakes I shall make?' To which the reply is, 'Yes.' A challenge of this kind is a good way of stimulating attention. What has been said with respect to Raff's Abends, applies equally to other pieces."

BACH BECOMING POPULAR.

One reason why Bach's works are gaining so rapidly in favor is that musicians have ceased playing them as if they had been written for a machine incapable of expression. It is true that there are no expression marks in his music, but that is simply because none were used in his day, musicians being supposed to have sufficient taste and feeling to interpret the music in a moving way.

SAMPLE OF TRAVEL TALK?

Much merriment was created last weekend by a sign in front of the Toronto churches in Parkdale which read: Subject of Sunday evening's sermon, "Do you know what hell is?" and underneath it in smaller letters: "Come and hear our new organist." —Toronto Daily Star.

QUIT PLAYING THE CORNET

"Wyndley doesn't play the cornet any more does he?"

"No; he thought he'd better give it up."

"Bad for his lungs, eh?"

"It wasn't that. One of the neighbors shot two keys off the instrument while he was playing it."—Cleveland Plain Dealer.

OCEAN TIDE WALTZ

BY G. HOLCOMBE

Dolce

The sheet music consists of six staves of musical notation for piano. The top staff is treble clef, 2/4 time, and includes dynamic markings *p* and *Dolce*. The subsequent staves are bass clef, also in 2/4 time. The notation features various note heads, stems, and rests, with some notes having small 'x' marks above them. Measure numbers are present at the beginning of each staff.

8.

Piano sheet music in G minor (two sharps). Treble and bass staves. Measure 8 starts with a forte dynamic. The treble staff has eighth-note patterns with slurs and grace notes. The bass staff has sustained notes with occasional grace notes. The word "Brillante" is written above the treble staff, and "Ped." is written below it.

8

Continuation of the piano sheet music. Measure 8 continues with eighth-note patterns and grace notes. The bass staff features sustained notes with grace notes.

8.

Continuation of the piano sheet music. Measure 8 continues with eighth-note patterns and grace notes. The bass staff features sustained notes with grace notes. The word "FINE" is written at the end of the measure.

8.

Continuation of the piano sheet music. Measure 8 continues with eighth-note patterns and grace notes. The bass staff features sustained notes with grace notes.

8.

Continuation of the piano sheet music. Measure 8 continues with eighth-note patterns and grace notes. The bass staff features sustained notes with grace notes.

8.

Continuation of the piano sheet music. Measure 8 continues with eighth-note patterns and grace notes. The bass staff features sustained notes with grace notes. The dynamic "ff" (fortissimo) is indicated, followed by "D.C. al Fine". The bass staff ends with a grace note.

Good-night Little Girl, Good-night

CELIA KREMER

NORA NEILL CAULEY

Allegretto dolce

Good - night lit - tle girl! Sweet dreams to you good - night Good - night The

buds are a - sleep, the blos - soms too Good - night Good - night Each

lit - tle bird is in its nest, Its down - y wings closed tight And

small tots too must sleep and rest, So lit - tle girl good - night.



Good - night lit - tle girl 'till dawn of day, Good - night Good - night While

soft winds blow and gent - ly say, Good - night Good - night The

star folk play up in the sky and swing their lamps so bright But

down be - low Its dark- that's why Small eyes must close; Good - night.
rit.

COLLEGE DAYS

MARCH

By LEON E. SIMMONS

Moderato

Moderato

2

f

3

mf

3

1

2

3

1

2

3

1

2

3

1

2

3

FINE

1 2

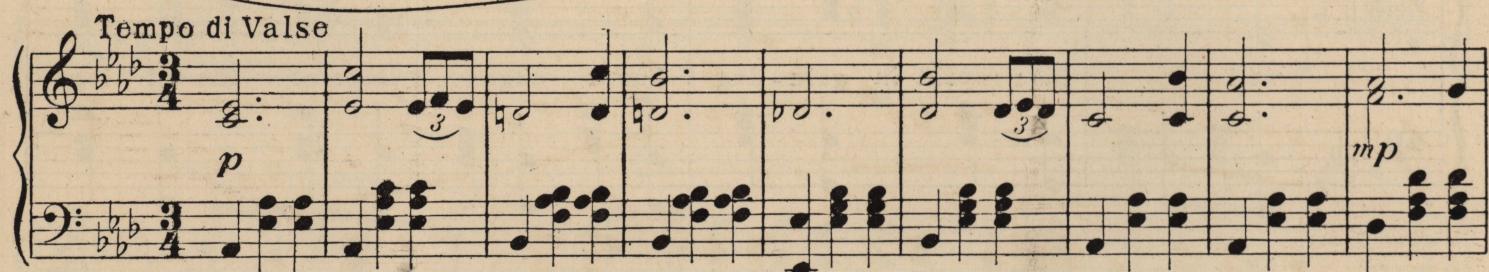
College Days. March. 2-2.

LOVE'S DREAMLAND

WALTZ REVERIE

F. E. ATKINSON

Andante Modto



The musical score is composed of eight staves of music for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time and B-flat major (one flat). The music begins with a dynamic of *mf*. The first four staves contain melodic lines with various note heads and stems, some with grace notes and slurs. The bass staff provides harmonic support with sustained notes and chords. The fifth through eighth staves continue this pattern, maintaining the established harmonic and rhythmic structure.

3

TRIO

dolce

f

Love's Dreamland 3

CODA

p

mp

rit.

mf *accel.*

fz

ASLEEP IN JESUS

Variations

M. W. BUTLER

INTRO.

Andante

ff marcato il basso

Ped.

p

8

This section starts with a treble clef, a key signature of four flats, and a common time signature. It features a dynamic of ff marcato il basso. The bassoon part is marked Ped. The piano part includes a dynamic p. Measure numbers 8 and 16 are indicated above the staves.

rapido

Ped.

1 2 4

1 2 4

8

This section begins with a treble clef, a key signature of four flats, and a common time signature. It features a dynamic of rapido. The bassoon part is marked Ped. Measure numbers 8 and 16 are indicated above the staves.

THEME

Moderato

p religioso

Ped.

Ped.

*

This section starts with a treble clef, a key signature of four flats, and a common time signature. It features a dynamic of p religioso. The bassoon part is marked Ped. Measure numbers 8 and 16 are indicated above the staves.

Ped.

*

Ped.

*

Ped. * Ped.

*

Ped.

This section starts with a treble clef, a key signature of four flats, and a common time signature. It features a dynamic of Ped. Measure numbers 8 and 16 are indicated above the staves.

VAR. I.

dolce

Ped.

Ped.

This section starts with a treble clef, a key signature of four flats, and a common time signature. It features a dynamic of dolce. The bassoon part is marked Ped. Measure numbers 8 and 16 are indicated above the staves.

The image shows a page of sheet music for a piece titled "Asleep in Jesus". The music is arranged in five staves, likely for a piano or organ. The first two staves are in bass clef, while the remaining three are in treble clef. The key signature is B-flat major (two flats). The music includes several measures of chords followed by a section labeled "VAR. II." The second staff contains the instruction "marcato il melodia". The third staff features a measure where the right hand (R.H.) plays a single note while the left hand (L.H.) provides harmonic support. The fourth staff begins with a measure starting with an eighth note. The fifth staff concludes with a measure ending with a half note. The music is annotated with various performance markings, including "Ped." (pedal), "1 2 3 4 5", "8", and asterisks (*).

To Mr. & Mrs. G. L. Green

CAPTIVATION

Moderato

Intermezzo - Two-Step

LEON E. SIMMONS

Moderato

Intermezzo - Two-Step

LEON E. SIMMONS

This section starts with a treble clef, 2/4 time, and a dynamic of *f*. It features eighth-note patterns in the treble and bass staves. The bass staff has a prominent eighth-note bass note followed by sixteenth-note pairs. The section ends with a dynamic of *p*, a measure of rests, and a dynamic of *rit.*

Allegretto

f a tempo

mf staccato

This section begins with a treble clef, 2/4 time, and dynamics of *f a tempo* and *mf staccato*. It consists of two measures of eighth-note patterns in the treble and bass staves, separated by a measure of rests.

This section continues with a treble clef, 2/4 time, and eighth-note patterns in the treble and bass staves. It consists of four measures of eighth-note patterns, separated by a measure of rests.

This section continues with a treble clef, 2/4 time, and eighth-note patterns in the treble and bass staves. It consists of four measures of eighth-note patterns, separated by a measure of rests.

1

2

f

p

This section concludes with a treble clef, 2/4 time, and eighth-note patterns in the treble and bass staves. It includes a dynamic of *f*, a measure of rests, a dynamic of *p*, and endings 1 and 2.

56

57

mf staccato

TRIO

A page of musical notation for a piano, featuring six staves of music. The notation is in common time (indicated by '2/4') and uses a key signature of one flat (indicated by a 'b' symbol). The top staff is for the treble clef (G-clef) voice, and the bottom staff is for the bass clef (F-clef) voice. The music consists of six measures. Measure 1 starts with a dynamic of *p* (pianissimo). Measures 2 through 6 feature various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure 6 concludes with a dynamic of *f* (forte).



Musical score page 1. Treble and bass staves. Dynamics: *ff* staccato.



Musical score page 2. Treble and bass staves. Dynamics: *a tempo*, *p*.



Musical score page 3. Treble and bass staves. Dynamics: *Moderato*, *mf* staccato.



Musical score page 4. Treble and bass staves.



Musical score page 5. Treble and bass staves.



Musical score page 6. Treble and bass staves. Dynamics: *fz*.

SWEET BY AND BY MARCH

SECONDO

M. W. BUTLER

The sheet music consists of five staves of musical notation for two voices. The top two staves are for the soprano voice, and the bottom three staves are for the alto voice. The music is in common time, with a key signature of one sharp (F#). The notation includes various note values such as eighth and sixteenth notes, and rests. Fingerings are indicated above certain notes, particularly in the right-hand staves. The first staff begins with a dynamic marking 'p'. The second staff starts with a bass clef and a '2' below the staff. The third staff starts with a bass clef and a '5' below the staff. The fourth staff starts with a bass clef and a '4' below the staff. The fifth staff starts with a bass clef and a '5' below the staff. The music concludes with a dynamic marking 'ff'.

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SWEET BY AND BY MARCH

PRIMO

B. W. BUTLER

The sheet music consists of five staves of musical notation for two voices. The top staff is for the soprano voice (Primo) and the bottom staff is for the alto voice (Secondo). The music is in common time and key signature of one sharp. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). Fingerings are indicated above the notes in both staves. The music is divided into measures by vertical bar lines. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a piano dynamic. The fourth staff begins with a piano dynamic. The fifth staff begins with a piano dynamic.

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INTRO.

MARCH

Duet softly

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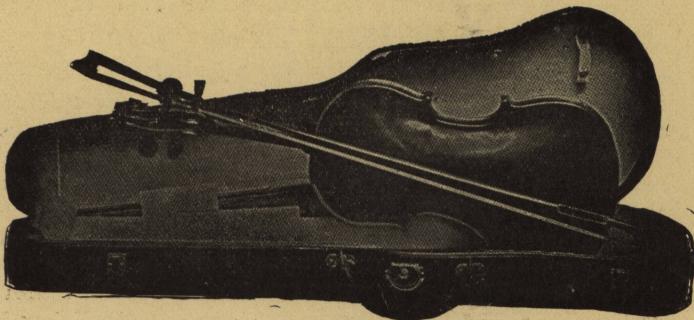
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gav.

gav.

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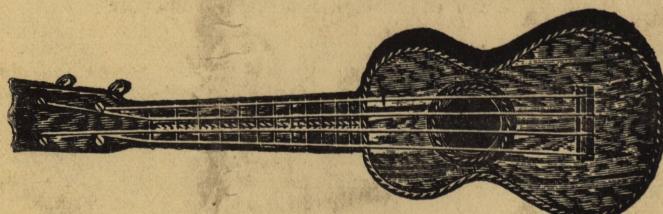
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